

# THE DIAL

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## MATTHEW ARNOLD.

Matthew Arnold is now sixty-one years old. His career has been a distinguished one among his distinguished contemporaries, and where elegant and profound learning and admirable genius are esteemed his name is held in sincere respect. A son of the revered Doctor Arnold, a promising youth at the schools of Winchester and Rugby, a brilliant scholar of Balliol College at eighteen, taking the Newdegate prize for an English poem at twenty-two, elected a fellow of Oriel College at twenty-three, a year after the private secretary of Lord Lansdowne, then an inspector of British schools, afterward convocation professor of poetry, elected in 1857 professor of poetry in the University of Oxford for ten years, and since then devoting himself with unrelaxed enthusiasm to liberal pursuits,—his life has been busy, influential, honored, and successful. He has reflected lustre on the literature of his country; and now, in the ripeness of his powers, he represents the

best type of the English scholar. The near event of Mr. Arnold's visit to this country, where he will be cordially welcomed by all who honor manhood and genius, and the recognition of his hold upon our educated classes afforded in the proposed publication by Messrs. Macmillan & Co. of an entirely new and worthy American edition of his prose writings, mark the occasion as a timely one for considering the more significant features of his works, character, and life.

Mr. Arnold's first publication was poetry—two little volumes anonymously in 1849 and 1852 respectively, and the first volume with his name in 1853. Since then he has written charming verse, and has earned an honorable place among English bards. With his severe intellectual habits and familiarity with the world's best literature, it was natural that he should form for himself a theory of poetry, and years ago he expressed without reserve his choice of classic models. Following this theory, he has produced several notable poems of considerable length, but he does not always adhere to his own canon. While "Sohrab and Rustum," for instance, is a fine example of his doctrine of objectivity in poetry—strong, graphic, sonorous, of stately movement and vital action, the poems that charm us most, that touch us most deeply with their tender melancholy and manly feeling, are of a subjective type. When he writes out of his own experience he is most delightful and effective. "A Southern Night," "Rugby Chapel," "Lines written in Kensington Gardens," "A Summer Night," "Dover Beach," "Calais Sands," are specimens of tender, musical, sympathetic, suggestive verse—the effusions of a nature that is warm, rich, and affectionate. And yet none of these are lacking artistic elaboration. In workmanship all his poetry is admirable; but in addition it has the touch of genius which informs it with a flavor that can never come from the highest art alone. If, to quote Arnold's own language, "the grand power of poetry is its interpretative power, the power of so dealing with things as to awaken in us a wonderfully full, new, and intimate sense of them, and of our relations with them," then he is a true

poet, though it has to be confessed that he is not a popular one. And yet the more thoroughly his poetry is known the more sincerely it is esteemed by the best class of minds. His taste is severe, he is restrained by his keen sense of proportion, fitness, measure, relations, and so is never erratic, never violent or spasmodic. His muse has the calmness, repose, easy and noble movement, that indicate sincerity, virility, and reserved power. In vivid portraiture, unaffected feeling, and exquisite art, he ranks among the few whose strains to-day have the purest ring.

But it is as a writer of prose that Mr. Arnold is most widely known and his great powers most fully acknowledged. His preparation for the discharge of the critic's function is adequate, perhaps unsurpassed. For his superior moral and intellectual endowments are admirably balanced; his learning is exact and abundant; he has disciplined his faculties with an austere severity; and with his extraordinary natural gifts and culture, he has that gracious sanity which is so essential to the accuracy of mental vision and the correctness of judicial conclusions. And so, whatever his subject—and his themes cover many diverse fields—he is always *getting to the heart of it*. He finds the inner texture, the flavor of the spirit, the essential elements that make the thing what it is. Indeed, he lays it down that the important principle in criticism "*is to see the thing as it is*." It is the failure to do this and to write from this point of view, that has brought criticism into disrepute in quarters where knowledge, honesty, and candor are held in the highest esteem. Mr. Arnold's purity of purpose, transparent sincerity, and penetrative insight, cannot be mistaken by any competent observer. He seeks to interpret what is vitally true in the life or work that he describes. Whether it is delineating qualities of individual genius, or the aspirations of the primitive religious mind, or the universal elements that make literature immortal, he is sure of his aim; whatever his theme, he is never led off by semblances, nor cheated by frauds of pretension or assertion. I am acquainted with no writer who is more penetrated by the spirit of what is vital and potential in literature, and with none, too, who has the art of expression in more perfect command. I sometimes think that he is as many-sided and receptive as Emerson; he catches the evanescent colors, the subtle aroma, the palpitant and remote life, that inhere in and distinguish the character and works of the finest souls. And here he indicates his right to the censorship of letters. He understands the most original natures, the most unique workmanship, and gets the clue to the most

deeply hidden germs of wisdom and beauty. The moods of mystics, the travail of creative souls, the vision and speech of minstrels and prophets, are to him familiar verities. He gets beneath the scoria of tradition, conventionality, superstition, provinciality, where the springs of thought are pure and the light is clear and voices have a certain sound. Such men re-crown genius and keep the gates to the best treasures of thought wide open for us; yes, entice us to their possession. They have the virtue of a national Academy where intellectual values may be correctly measured, and the standard of literary excellence kept high and pure amid the babble of vain disputants and the gewgaws of glittering pretension. Mr. Arnold's writings evince a vast acquaintance with poetry, history, fiction, theology, political and ethical science—branches that illustrate the most significant movements of humanity. If he is an iconoclast, he leaves in ruins nothing useful, but rather restores, unveils, illumines, provokes us to admiration and worship. I have no space to characterize his separate productions, but if one wants a key to much that reveals the man and the quality of his work, let him read what he says "On translating Homer."

While so much that is effective in Mr. Arnold's writings is generally attributed to his culture, I am confident that without his rare *nature*—what is it but genius?—mere culture would have left him mechanical, brassy, insipid, where he is now vital, sweet, profound. He always has something to say, which is Carlyle's first requisite for good writing. But his literary art is masterly. His sentences are clear-cut, statuesque in their elaboration, not a word in them can be changed but to their detriment,—and yet they are limpid, crisp, graceful, strong, charged to the full with thought. And then, too, with his positive convictions and robust vigor, how delicately he handles the subtlest themes! How large and sustained his movement; how sure his grip; how imperial, without bluster or arrogance, his authority! I cannot express my admiration of his fluent, virile, precise style, his scope and insight, his wisdom, moderation, catholicity, and illuminating interpretation, without seeming to exaggerate his quality as a writer and his virtues as a man. Amid a Babel of noises and factions, he stands calm, judicial, self-contained; and minds that hate shams and love truth and beauty are reassured by his example and inspiration.

A writer so independent, candid, incisive and energetic, would be, of course, a target for assailants. Many weapons, indeed, have been turned against him—rebuks, satire, invective, cheap wit; but it does not appear that he was

ever alarmed or disconcerted. He knows too well the foundations on which he stands, to be affected by hard names or appeals to venerable prejudice. His grit is truly British, and so is his downright honesty.

The service of such a man to the cause of sound education and the culture of permanent literature is prodigious. I shall not pretend to state Mr. Arnold's position in relation to the intellectual and moral forces of the times. He certainly has great influence as a reconciler, an interpreter, an illuminator, in matters where the soul itself is the only witness of the service that is done for it. He has performed most efficient labors in the cause of public education, which, with his literary accomplishments, have lately received special acknowledgment from the British government. No man, I think, has stated the essentials and functions of poetry so well as he. No man has pierced to the basis of the religious capacity with a finer apprehension of human experience. No man has weighed more fairly or interpreted with a more discriminating accuracy the vitalities of mind and spirit, which, embodied in language, become the richest heritage of the race and the food and solace of souls. He is a remarkable example of ethical and intellectual productiveness under conditions of the most beautiful sanity. "The note of provinciality," to use one of his own expressions, is not a characteristic of his writings. This largeness, disinterestedness, balance, discipline, learning, eminently fit him for wise and unbiased judgments on thought and life. His spirit is constructive and religious. Whatever exceptions any may take to his theological views, it must be confessed that his hold on the spiritual virtues of Christianity is strong and unwavering.

HORATIO N. POWERS.

#### ENCYCLOPÆDIC DICTIONARIES.\*

A dictionary proper is a work that explains the meaning of words. An encyclopædia is a work that gives information on the whole circle of human knowledge. An encyclopædic dictionary is both in one.

In patriarchal times, when the lives of men extended into the centuries, and the literary accumulations of the world bore some relation to the capacity of the human mind, the curriculum of the student might be under-

taken with a degree of satisfaction; but human life is now reduced to much narrower limits, and the stores of literature and science have increased a thousand fold. More, the Platonist, said he was obliged to cut his way through a crowd of thoughts as through a forest. The reader who enters a modern library can do no more than this.

Old books accumulate and new ones multiply, and most of them must of necessity pass out of use. But there are gems of thought in them and vital points of information that the world cannot afford to let die. Encyclopædias are therefore a necessity of the times. It is the office of the encyclopædia to glean and preserve, in condensed form, the most valuable knowledge that is contained in all the books of all the ages.

The encyclopædic element in dictionaries has a history that is worth reviewing. The largest and most complete of all our early defining dictionaries is that of John Minsheu, fol., London, 1617. It is a dictionary of English words, with definitions mostly in English and Latin, and a laborious attempt to fix the derivation of words. It is decidedly encyclopædic in its character, giving proper names of persons, places, etc. In the second edition, 1625, twenty-six lines are devoted to the word *Littleton*, nine to *Cæsar*, thirteen to *Barnabas*, sixteen to *England*, and fifty-six to *forest*. The account of *day*, with its sub-headings, is carried through two hundred lines. In the definitions and illustrations of law terms, it is specially full. Seventy-nine lines are given to the word *fee*, twenty-eight to *plea*, sixty-two to *baillie*, and thirty-three to *exchequer*.

The dictionaries of Bullokar, 1616; Cockeram, 1623, and Blount, 1656, contain only the "hard words" of the language. The dictionary of Edward Phillips, 1658, is encyclopædic, and contains pretty full descriptions of words relating to biography, history, geography, mythology, etc. In the 6th edition of this work, 1706, "it was judged expedient to leave out all abstracts of the lives of eminent persons, poetical fictions, geographical descriptions of places," etc.

Most of the dictionaries that were published between 1658 and 1727 furnish more or less general information. The second volume of Bailey's dictionary, 1727, and Martin's dictionary, 1749, are more encyclopædic in their cast than any that preceded them. Dr. Johnson's celebrated dictionary appeared in 1755. This work is held closely within the limits of a dictionary proper, and matters of information that do not aid in defining and illustrating the meaning of words are rejected. Of the dictionaries that appeared between 1755

\*THE ENCYCLOPÆDIC DICTIONARY; a New and Original Work of Reference to all the Words in the English Language, with a Full Account of their Origin, Meaning, Pronunciation, and Use. By Robert Hunter, M.A., F.G.S. Assisted in Special Departments by Various Eminent Authors. With Numerous Illustrations. Small quarto. Vols. I and II, in four Parts,—A to Des. London and New York: Cassell & Company.

and 1850, those of Wm. Rider, 1759, Marchant, 1760, Fenning, 1761, Barlow, 1772, Barclay, 1774, Ash, 1775, Marriott, 1780, and Craig, 1849, are in a large degree encyclopædic; but most of the others do not attempt to furnish general information.

Ogilvie's Imperial Dictionary, which was published in 1850, made still farther encroachments upon encyclopædic ground; and the new edition of the Imperial Dictionary, by Annandale, has added more encyclopædic matter to the first edition, by Ogilvie, than Ogilvie added to the dictionaries of his predecessors. Such are the antecedents of Hunter's Encyclopædic Dictionary. Emboldened by the popularity and success of past efforts, and impressed with the belief that still farther progress is demanded, the author and his associates have explored the whole range of human knowledge, and incorporated in their work a condensed encyclopædia of general information.

The Encyclopædic Dictionary will contain a larger vocabulary of words than any that has yet appeared. The definitions are copious, and furnish abundant evidence that much care and labor have been bestowed upon them. Many of them are fuller and more complete than in any previous work. But in the highest and most important requisites of a defining dictionary; in the construction of clear, concise, and happily worded definitions, and in the discrimination of nice and exact shades of meaning, the Encyclopædic Dictionary can hardly be said to have risen to the standard attained by Webster and the Imperial. The author is over-sensitive about copying from his predecessors, and in his care to avoid this obligation he sometimes loses valuable forms of expression and nice shades of discrimination that might be borrowed from others without infringing upon the rights of any.

The illustrative quotations are well chosen. A large portion of them are new and are accompanied by references to the exact places where they are to be found.

In the grouping and discrimination of synonyms, the Encyclopædic Dictionary is exceedingly defective. Instead of original and careful discrimination by the editors, it contains copious and extended extracts from Crabb. If the same space had been filled with well selected synonyms, and with a brief discrimination and illustration of the most important of them, as in Webster, and Worcester, and Ogilvie, it would have greatly increased the value of the work.

Pictorial definitions are coeval with the history of language, and they were much more largely employed in primeval times than they have been at any later period. It is gen-

erally believed that all writing began with pictorial representation. The language of the ancient Egyptians and that of the early Mexicans, were largely represented by pictures. The *Orbis Pictus* of Comenius, the prince of educational reformers, was published in 1657. It was not a dictionary, but a collection of Latin sentences, the object of which was to teach the use of Latin words. Each subject was illustrated by an engraving, with references by numbers from the different parts of the cut to corresponding words in the sentence. These illustrations foreshadowed the pictorial illustrations of words that have since been introduced in the dictionaries of Bailey, and Ogilvie, and others. The illustrative cuts of the Encyclopædic Dictionary are well executed and greatly enhance the value of the work. They are more numerous than those of any previous dictionary.

Another excellent feature is the insertion of obsolete spellings, showing the different stages through which words have passed. Thus with the word *air* we have *ayre, aire, aier, eyr, eir*; and with *contain* we have *contayne, contene, conteini, conteyne, contienen, kunteyne, conteynyn*.

The authors of dictionaries have in many cases copied the pronunciation of words from Walker and other recognized authorities, without subjecting it to the test of present usage. Many serious errors have by this means been introduced and perpetuated in most of the popular dictionaries. In noting the pronunciation of words, Hunter has introduced several important improvements upon the dictionaries now in general use in Great Britain. The sound of *o* in *lost, cloth*, etc., is made distinct from the sound of *o* in *not*. Ogilvie, Stormonth, Nuttall, and Donald make it *o* in *not*. The sound of *a* in *care, prayer*, etc., is made distinct from that of *a* in *fate*. Ogilvie, Stormonth, Nuttall, and Donald make it *a* in *fate*. The marking of Hunter in these classes of words agrees with that of Haldeman, who is probably the best orthoëpical authority in this country.

For the purpose of ascertaining the present usage in the pronunciation of certain classes of words by the best speakers in England, and especially in southern England, I recently entered into a correspondence with a number of prominent educators and scholars in Great Britain, who occupy favorable positions on the hill-tops of observation. Of nine correspondents who have favored me with their views on these questions, five agree that *o* in *lost, cloth*, etc., is intermediate between *o* in *not* and *a* in *aw*; three



would give it the sound of *a* in *aw*; and only one endorses the sound of *o* in *not*, as given by Ogilvie, Stormonth, Nuttall, and Donald.

The faults of Hunter in noting the pronunciation of words are as great as his excellences. The notation marks and the key-words at the foot of the pages abound in imperfections. The sound of *ng* in *sing* is not marked in the first volume. In the second volume this sound is indicated by a dot placed over the *n*; but no corresponding mark is found in the list of key-words. The syllables *ble* and *dle* in *able*, *addle*, etc., are represented by *bel* and *del*—*e* as in *camel*. Wycliffe and Milton wrote *battel*, but *battle* is correctly pronounced *bat-tl*, and never with a vowel sound in the last syllable. The word *bench* is chosen as a key-word for *ch* sounded as *sh*. Ogilvie and Stormonth give to *ch* in *bench* the sound of *sh*; but Nuttall and Smart give it the sound of *ch* in *chin*. A key-word that is ambiguous is worse than useless. The author's definition of *cedilla* (,) is, "a mark placed under the French *c*, in order to give it the sound of *s*." *Chin* and *cell* are both given with the cedilla, as key-words. This introduces confusion where a distinction should be sharply drawn, and departs from the author's own definition of *cedilla*.

*A* in *ask*, *clasp*, etc., is marked with the sound of *a* in *father*. Ogilvie, Stormonth, and Donald go to the opposite extreme and mark this sound short, as in *at*. The correct sound is intermediate between *a* in *at* and *a* in *father*. Worcester and Webster give the intermediate sound, and several of my English correspondents assure me that the intermediate sound is generally employed by the best speakers in England. In the word *clink*, *n* has the sound of *ng*, but Hunter gives it the proper sound of *n*, as in *sin*. The word *canary* is improperly pronounced *ca-nar-y*, *a* as in *fare*. In the words *chameleon*, *crustacea*, *calcareous*, etc., *e* in the third syllable is marked with the sound of *e* in *met*, but no correct speaker ever gives it this sound.

The vowel sounds are in all cases carefully marked in the Encyclopædic Dictionary. In Worcester and Webster the vowel sounds in most of the unaccented syllables are not indicated. In the early editions of the Imperial Dictionary the author expressed himself very strongly against "the practice of noting the sound of the vowels in the unaccented syllables;" but in the newly revised edition of the Imperial, these sounds are all marked. Every vowel sound must have some quality; and no pronouncing dictionary can lay any just claim to completeness if it fails to tell what that sound is. The vowels in unaccented syllables

are now marked in nearly all of the English dictionaries, and they have also been marked by Prof. Haldeman in the Clarendon Dictionary, recently published in this country.

In executing a work of such magnitude as this, involving such a variety and multiplicity of details, it is impossible to avoid an occasional misstatement, or incorrect form of expression, or other lapse. Many examples like the following might be pointed out. Under the word *bee* it is stated that "when bees become too numerous in a hive, a fresh queen is nurtured, under whose auspices they swarm." It is nearly a hundred years since Huber discovered that the *old queen* leads the first swarm, and the most careful observations of bee-raisers since his time have confirmed his statement on this point. In the same article occurs the sentence: "The first-named are abortive females, and do all the work of the society; they are armed with a sting, and their larvæ, if treated with specially rich food, can develop into perfect females." The *language* implies that *their larvæ* means the larvæ that spring from them, whereas these larvæ are in fact the larvæ from which they themselves come. Under *a*, *an*, occurs the expression, "*an* before a vowel." But in "many a one," *a* is used before the vowel *o*, which here has the consonant sound of *w*; and in "a unit," *a* is used before the vowel *u*, which has the consonant sound of *y*. It should read, "*an* before words commencing with a vowel sound."

The Encyclopædic Dictionary is a work of laborious and independent research, and the portion already completed is executed with great ability. In the amount of encyclopædic information it contains, in the extent of its vocabulary, and in the introduction of historic spellings, it holds a position in advance of all previous dictionaries.

The first part, or divisional volume, was issued in 1879. Four of these parts are now published, extending in the alphabet to *Des*. It will be completed in twelve or fourteen parts, each containing about 384 pages; and they are to appear at the rate of about three parts a year.

Parallel with the publication of Hunter's Dictionary, and on a still broader and more comprehensive plan, is the preparation of the great Dictionary of the Philological Society of London, under the editorial direction of Dr. J. A. H. Murray, the first pages of which are already in print.

The lexicographic labors of Ogilvie, and Annandale, and Hunter, and of the Philological Society, mark a high order of British scholarship, and are an honor to the British nation.

W. H. WELLS.

## HOWELLS—HARTE—JAMES.\*

The simultaneous appearance in periodical literature and the recent publication in book form of productions from the pens of W. D. Howells, Bret Harte, and Henry James, enlist more than ordinary interest for each and all of them. The admirers of these three writers have organized a contest between them for the first place among living American novelists; only two others—Frances Hodgson Burnett and George W. Cable—have a reasonable claim to rivalry for the same distinction. Comparison is not a high standard of criticism, but it has been used largely in estimating the merits and defects of their work, and perhaps it will not be easy to avoid it even in a brief review of their latest books, since they appeal to public interest about the same time; in any event, each serves to illustrate the marked characteristics of its author and determines the rate of progress he has achieved in the bewildering labyrinth of fiction.

"A Woman's Reason" is certainly the most ambitious novel Mr. Howells has written; not merely because it is the longest, but because the author has reached out for effects which he neglected in his earlier books. It is not a radical departure from his established methods, but it indicates a larger and broader conception of the scope, the opportunities, and the resources of his art. It is not improbable that release from the drudgery of editorial duties has stimulated his imagination and imparted a buoyancy to his mind which he had not enjoyed during the years of rigid and exacting routine when he was in charge of the "Atlantic Monthly." The voracious reader of novels in the style of the elder Dumas and G. P. R. James will still miss the spices and condiments of romance which whet the appetite and ruin the digestion of the youthful gourmand; but the story of Helen Harkness's struggles has an enduring claim upon every reader's sympathy, the incidents of the book are spirited, and the movement is alert, vigorous, and at times highly dramatic in its surprises and suspended interest. The author is so loyal to his heroine that she is rarely permitted to disappear from the scene, but such constancy denotes a steadfastness of purpose and leads to a concentration of interest; this method is always artistic if it can be sustained without becoming tiresome, and there are few paragraphs in "A Woman's Reason" which even

\*A WOMAN'S REASON. A Novel. By William D. Howells. Boston: James R. Osgood & Co.

IN THE CARQUINEZ WOODS. By Bret Harte. Boston: Houghton, Mifflin & Co.

DAISY MILLER. A Comedy in Three Acts. By Henry James. Boston: James R. Osgood & Co.

one who reads for the story alone will care to skip. The key-note is sounded within the first few pages, but the revelation of the motive does not clog the interest of development, and the intelligent reader is the more gratified because the author has paid him the compliment of taking him into his confidence. The story is that of a Boston girl who has been reared without any thought of possible necessity for self-support, is left almost penniless at the death of her father, and surrenders voluntarily the small remnant of the paternal estate to which she had a perfect legal title in order to satisfy her own high sense of principle. She refuses to be dependent upon friends, and she is separated from her sweetheart by a misunderstanding for which she was to blame. These are conditions which could be made heartrending or sensational, according to the treatment thereof; Mr. Howells has the delicate art of making them interesting and sympathetic without straining the probabilities or exciting morbid sentiment. He has traced a natural career for a girl of the usual accomplishments of her station but of unusual character and refinement, and around her he has grouped a number of people with sufficient individuality to invite attention.

Mr. Howells's latest volume will receive, undoubtedly, the criticisms which it has become a habit to bestow upon his novels, but at the same time it will be the most complete defence he has ever made for pursuing the methods which he marked out for himself in the beginning of his career as a writer of fiction. It will be said that Helen Harkness is a weak woman, like all the feminine characters he has created. Perhaps so; but it may be hinted that a strong masculine woman would be a very disagreeable heroine to most readers. Weakness in a woman may be charming, and it was never more so than in Helen Harkness; it is typified by the delicacy of her feeling, the sensitiveness of her nature, the intuition which served her instead of reason, and the impracticability of her various attempts at self-support. Women who are weak in a womanly sense are not unpleasant to men, if they are also lovable, as Helen Harkness certainly is. Nor are women themselves apt to resent the sort of weakness characteristic of Howells's heroines, unless it be those who partake of a certain strong-minded tendency of the time. The women who are weak enough to demand and lovely enough to attract the ready assistance of the stronger sex at every turn in life, provide the charms of social and domestic existence. This very book presents one of the very best types of a strong woman—not exaggerated

nor grotesque, but a splendid model of feminine self-reliance—in Miss Root, the practical artist; but few readers, whether masculine or feminine, will prefer her company, either in a novel or in fact, to that of a girl like Helen Harkness. Helen was never weak enough to sacrifice her self-respect for personal comfort or to surrender her ideas of principle to secure an advantage. She is certainly irritating at times in her obstinate devotion to her own notions of right and wrong, but it may be said without offence to the fair sex that there is nothing unwomanly about that. It may have been a weakness in her to surrender to a selfish old fellow all the money she possessed in the world because she had reason to suspect a shrewd auctioneer had secured it by a false bid; or to refuse a rich and manly English lord when she thought her own lover dead, simply because she was true to her troth; or to decline a home among friends who offered it in good faith; or to be uncertain at times of her own impulses;—but such weaknesses as these are very womanly, very beautiful, and very fascinating. She was strong in her loyalty to the man she loved, strong in personal rectitude, and strong in the pride she retained, without arrogance, envy, or rancor, during all the trials which beset her; and it is only in strength of this kind that a heroine can be sure of genuine and general admiration.

So it will be said that Mr. Howells is again analytical, that he is pre-Raphaelite, that he photographs, and that he deals in commonplaces. Perhaps this is true. But there is nothing inartistic in pre-Raphaelitism in itself. If a scene pictured in all its details, or a character revealed thoroughly through action, be attractive or entertaining, the method employed is successful. If discretion be used in reproducing the commonplaces which are delightful or beautiful and rejecting those which are dreary or offensive, the author's art achieves one of its greatest successes. The analytic passages, which are rarer in his latest than in any of his earlier novels, are so fascinating in style that they hold the reader fast, and the pre-Raphaelite productions have the charm of easy and effortless recognition. The last scene between Mr. Harkness and Helen in the former's bed-chamber may be commonplace, but it is beautiful and affecting far beyond anything romantic or sensational. The announcement made by Mrs. Butler to Helen of the death of Helen's father and the ensuing scene are certainly not unusual nor romantic, but the perusal of them brings up the most tender and sympathetic sentiments of the human heart; the reader must lack feeling or intelligence who is not moved to

tears by this rare recital. But Mr. Howells's art is not confined to the commonplace. His description of the auction at Mr. Harkness's and his report of the auctioneer's speech have a real Dickens flavor, and his story of Lieutenant Fenton's shipwreck and island experiences are entirely worthy of De Foe. The disappearance of the small boat which the two villainous sailors steal away in the night, abandoning Fenton and his helpless companion to almost certain death, is sprung upon the reader with all the force of dramatic surprise. The dramatic quality of Howells's work is also shown in initiating the reader into the secret of Robert's safety, which enhances greatly the interest in Helen's struggle with her misfortunes and with her friends against Lord Rainford's love; he is equally dramatic in many other details of his treatment of the subject in hand. His pre-Raphaelitism is always bright. The fountain in the Boston Common, "with its Four Seasons of severe drouth"; Schopenhauer's philosophy, "already familiar to her through the talk of a premature Harvard man who rarely talked of anything else"; the appointments of a boarding-house which "had an unreconciled look, as if they had not been bought to match, but were fortuitous combinations on which some one else had lost money": these are random samples of his humor, which is also well illustrated in the *contretemps* of sending Helen and Lord Rainford to the same house in the effort to keep them apart, and in the life-like portraiture of Evans, the semi-Bohemian journalist, which is drawn without one word of description or explanation.

If "A Woman's Reason" teaches a moral, its ethical purpose is sufficiently subordinated to the interest of the story to be unobjectionable. "Helen was, as the sum of it, merely and entirely a lady, the most charming thing in the world, and as regards anything but a lady's destiny the most helpless." There is no doubt that a practical view of life, its accidents and its trials, bears out the lesson which Helen Harkness's career must impress upon a thoughtful reader,—that American girls should be taught something which would enable them to earn a living if it should become necessary. But it is not certain that Helen Harkness was so poorly equipped for life's struggles as she seems to have been; had she begun to make bonnets when first thrown upon her own resources, instead of decorating pottery, coloring photographs, and writing for a weekly paper, that "touch" of hers would have secured her a better maintenance at the start than it did at the last. Perhaps this lesson, not so obvious as the other, is

quite as important; the proper direction of resources, which an apt girl can scarcely fail to acquire with good schooling and in a refined household, may serve in an emergency better than a trade.

Bret Harte's story, "In the Carquinez Woods," presents a lurid contrast, if one turns to it immediately from "A Woman's Reason." It is not because it deals with frontier life and rough people—for Harte in his earlier sketches was able to make both dear to his readers,—but because he introduces people who are at once unreal in character and offensive in their personality, that his book is shocking. There was a saving grace about M'liss and Miggles, and even Oakhurst and Culpepper Starbottle, which, allied with their actuality and the novelty of their environments, exerted something like a magical charm over the more refined world to whom Harte introduced them. But "The Carquinez Woods" harbors people who are outlaws not merely of society but of humanity. There is little left of the local color with which Harte brightened up the world for a time, except his wonderful descriptions of natural scenery; these are still incomparable in their warmth and vividness. But his new story is fantastic because it tells of a colony which lacks all the elements of cohesion. An assortment of wild beasts of antagonistic natures might as well be expected to live together in a small enclosure as to think of the daily and intimate association of such people as Harte has grouped in this instance. "In the Carquinez Woods" is neither a backwoods idyl nor a frontier tragedy; it is a dismal legend of gnomes and demons and furies, the creatures of his imagination. The heroine of the story is a half-Spanish woman who is only picturesque because she has once travelled with a circus; for the rest, she is a prostitute, a would-be murderer, and under complete subjection to all the viler passions of an utterly depraved womanhood. The later love and devotion of such a creature, intertwined with her crimes, are grotesquely improbable, and she scarcely arouses the sympathy which goes out to the hunted animal. But this abandoned creature is lovable by comparison with the daughter of a frontier preacher, Miss Nellie Wynn, who is calculating as well as meretricious, and has as many male lovers as there are male characters in the sketch, with the exception of her father—the preacher—who loves nobody but himself. The one effort at nobility of character is confined to Low Dorman (*l'eau dormante*), who haunts the woods with a herbarium and scents out men and places with the instinct of a hound; this person lies more or less, and

has the faculty (not universally recognized as noble) of transferring his affections at will from one to the other of the two unlovely women; but what there is of grandeur in the character is neutralized by the simple statement that he is a half-breed: nobility is conceivable in an Indian, but not in a half-breed and digger. Besides these people there is a sheriff who is ready to betray his official trust to wreak a personal revenge; an expressman who plays the part of a spy and sneak; a border-ruffian who cultivates a lisp; and, finally, the Rev. Mr. Wynn, who is a monstrosity in human architecture without even the thin veneering of hypocrisy to which poor humanity is entitled in such cases. The *deus ex machina* is a lizard which first leads to an important discovery by carrying a piece of sugar, and afterward does service by a deliberate effort to open a folded note it finds on the ground; a lizard's propensity for sugar may be admitted, but its taste for letters is an exaggeration, to put it mildly. The dramatic touches are rare and for the most part clumsy; but if they were more frequent and effective they could not atone for the depravity of the characters. Not even the forest fire which ends the story in tragical fashion could fumigate the scene nor clear the atmosphere of the moral filth with which it was surcharged.

Mr. Henry James's dramatization of his well-known novelette of "Daisy Miller" must be regarded as a mistake. It is said that the work was done under a commission from the Madison Square Theatre of New York; if so, the author was warranted in attempting a dramatic version, but he should have been content with the manager's verdict. He may have published upon the theory that plays which are not adapted to the stage may still be good reading; but the comedy of "Daisy Miller" is neither readable nor actable. The character of the vivacious, independent and strong-headed young American girl in the original "study," as Mr. James called his sketch, was a great success; American readers admired her pluck, sympathized with her on account of the family influences which were largely responsible for her wildness, and summoned her innocence to atone for her constant violations of the proprieties. But the exigencies of the drama have hardened the character; the Daisy Miller of the play is not the Daisy Miller of the "study." In the comedy the young girl is altogether too conscious of the scandal she is creating, and too indifferent to the result; at times she becomes almost tragical, and that destroys the theory of her character which constituted the charm of the original monotype. This change would have



been unfortunate in any case, but it was fatal when the interest of the play itself failed to provide any compensation for the fault. The "foreign lady," who is mentioned in the sketch as a vague possibility, has been materialized in the play into the inconsistent character of Mme. de Katkoff; the mother has disappeared into the *coulisses*; and a few insane people have been brought forward to supply the fun, who prove to be as stupid and dreary as possible. Situation and incident have been neglected, and the dialogue seems to be interminable because all the characters talk pretty much alike without regard to nativity or station; most of them use the French idiom freely. Mr. Henry James's brilliancy as an essayist and sketch-writer has been admired and enjoyed all over the world; his ability as a novelist has been questioned; but there can be no doubt about his lack of the dramatic instinct necessary to successful play-writing, which is the more surprising, at first thought, because he is one of the ablest of living critics.

It would be notably unfair to institute a comparison between Howells, Harte and James, upon the basis of their three latest volumes; but these indicate that the first-named is making more progress than the others in the domain of fiction.

JAMES B. RUNNION.

#### RECENT PHILOSOPHICAL WORKS.\*

The title "Philosophical Basis of Theism" hardly gives a correct idea of the contents of the work. The foundations of theism in the human mind are discussed more independently, remotely and extendedly than one would be prepared to expect. The work is a discursive and voluminous consideration of the powers of mind and the principles of philosophy with ultimate reference to their connection with theism. The author states in the preface that the discussions of the book have been given as preliminary lectures to theological classes, and have been found useful in this relation. They are fuller than we should have expected from this purpose. The author moves freely and leisurely through the whole field of intellectual and ethical science, and the affiliated topics of ontology, enlarging or narrowing the discussion as his general aim or his interest in the subject may prompt him. We have, therefore, in the book a philosophy, not compactly constructed

\* THE PHILOSOPHICAL BASIS OF THEISM. By Samuel Harris, D.D., LL.D., Professor of Systematic Theology, Yale College. New York: Charles Scribner's Sons.

CONFLICT IN NATURE AND LIFE. A STUDY OF ANTAGONISM IN THE CONSTITUTION OF THINGS. New York: D. Appleton & Co.

as a philosophy, but spread out unequally in reference to other objects.

The general practical conclusions of this work are eminently satisfactory. The author says in his preface that the students under his instruction found these preliminary lectures useful. We can well believe it. They are characterized by a sturdy common-sense and validity of mental movement that are well fitted to steady young men on their feet. Those champions of scepticism and of agnosticism who arm themselves in the common camp of human knowledge, and then turn their weapons against that camp in mad destruction and dispersion, find no quarter under the unhesitating and downright blows of the author. It is not often that any writer shows a more well timed confidence in first principles, or a firmer hold on knowledge as it lies in the minds of men. Whatever human knowledge is worth, it is worth as much for the believer as the unbeliever; and it is incapable of self-destruction. Philosophy and theology are firm only as they look for support to the broad foundations of human knowledge taken in the aggregate. The gymnastics of lithe and limber minds are interesting but not instructive.

While we find ourselves at many points in thorough accord with the practical outcome of the book before us, we are by no means equally satisfied with the philosophy that underlies it as a clear, concise and sufficient statement of ultimate principles. The Scottish philosophy shows the grit and grip of the Scottish mind. Its most distinctive feature is natural realism—a dogmatic assertion of a direct knowledge both of the ego and non-ego in perception. Dr. Harris shares this belief. The discussion of the doctrine of perception is antique. It proceeds as if there were occasion to consider only the views of phenomenologists and idealists; as if the dangers and difficulties involved were still those of Hume's day.

The book contains no sufficient statement of what is meant by consciousness and self-consciousness, and frequently involves confusion in the use of these words. Thus, certain truths are spoken of as data of consciousness, when the statement seems intended to cover the assertion that they are primary principles. Yet, each and all portions of our knowledge are data of consciousness. What difference, if any, lies between consciousness and self-consciousness? Does consciousness extend beyond the phenomena of mind? If so, in what way and at what points? If not, how can it cover a knowledge of the ego or the non-ego, unless these also are phenomenal? If by consciousness we mean anything more

than the fact that the mind knows its own states and acts by the very fact of their being its own, what exactly do we mean by it? Questions of this order find no answer in our author. The difficulty does not seem to have distinctly offered itself to his thought, that mind as noumenon can only be grasped inferentially. Thoughts, feelings, are facts of consciousness, and they contain inferentially, in connection with rational insight under the notion of causation, the thinking agent. How they can be thought to contain the ego in any other way is a point of supreme difficulty to some minds.

Dr. Harris claims that man is conscious of free will, and that if he is not in this way aware of freedom, he cannot know it at all. But if a man denies that of which he is conscious, he is hardly other than a liar. Assertions of this kind obscure the discussion, and make it only the more easy to deny human liberty. The question of freedom is one of the rational interpretation of the facts of consciousness. These facts cannot be fully and rationally interpreted without this notion of liberty, as those of the physical world cannot be interpreted without the idea of causation. The difficulty of the discussion lies in the source and authority of these ideas, and it cannot be overcome by a direct appeal to consciousness. If it could be it would never have arisen.

Very strangely also Dr. Harris refers such ideas as causation (power), space, time to perceptive intuition, or perception. We should be utterly at a loss to understand this reference, were it not in keeping with the reference of being, of noumena in matter and mind, to the same source. Hardly any halving of things, giving a portion here and a portion there, could be more arbitrary and untenable than a referring of causation to perception, and of right to reason. If the notions of causation and time do not belong to the furniture of reason, the rational insight of mind, we do not see the need of any such insight. Neither can we feel that such an idea as the good aside from the right, is wisely referred to the rational intuition. There is hardly a more manifest generalization of experience than that expressed in the good. Goodness as righteousness is wholly dependent in its interpretation on the insight expressed by the moral law, right, and so offers no additional idea.

While, therefore, the conclusions of this book are in an unusual degree vigorous and wholesome, we take serious exception to its ultimate statement of principles. The facts are better conceived than their explanations.

"Conflict in Nature and Life" is a work of considerable interest. It treats a very extensive range of facts in the physical, mental and social worlds, and multiplies authorities prodigally on every point. Indeed, its weakness lies here; it accumulates facts beyond the need of the purpose in view, while the certainty and precision of use are not proportioned to this labor of accumulation. We wish to move faster than the author will allow us.

The purpose of the volume is to point out the permanent conflicts, as the author conceives them, in nature and life, and to lead us to moderate our hopes, and adapt our labors to limitations we cannot escape. The world is neither the best nor the worst of worlds. It is capable of improvement but not of indefinite improvement; and the spirit of improvement must know what can be done and what cannot be done. Difficulties inherent in the nature of things, in insuperable elements of conflict, are not to be uselessly encountered. The one principle that progress is slow, and is to be achieved along a definite path with patience and wisdom, is eminently practical, and receives much enforcement from the book before us. We believe, however, that this subject can be both more correctly and hopefully considered under the idea of growth than under that of conflict. While the two notions involve the same delay and painstaking, their spiritual force is very different.

The author falls into some of the easily besetting sins of the empirical philosophy. He does not carefully discriminate between a figurative and exact use of words. A large share of that which he terms conflict in nature is not conflict in any literal sense. Opposing forces that unite in a desirable result are not conflicting forces otherwise than figuratively. The forces of construction and destruction in the human body are as concurrent as the workmen who, in the repair of a building, carry out the old material and bring in the new material.

Empirical philosophy is constantly using the words limit and limitation in a deceptive way, as if they necessarily narrowed down some ideal good, and were not the rational conditions of all good. That the same thing cannot have contradictory qualities, and confer contradictory pleasures, is, if you please, a limitation, but it is not a defect. It not only does not interfere with any ideal good, it is a condition of all rational well-being. Limitation in reason is definition in reason and not restraint.

The author is a utilitarian, and the inherent weakness of that doctrine shows itself in the discussion. "We must again repeat, what has been so often repeated and illustrated,

that pleasure and happiness can only be had by paying their price; and that price consists in the judicious exercise of self-denial and self-restraint, and in the plying of worthful industry as a condition of all the nobler forms of enjoyment." A utilitarian may regard self-denial and self-restraint as an uncomfortable price to be paid for pleasure. He may wish to retain the price and still secure the purchase. A better theory of morals finds wise self-denial and judicious self-restraint in themselves pleasures, and that increasingly; in themselves powers, and that of a wonderful order. The true moralist has no desire to withhold the price of virtuous pleasure. The pleasure belongs equally to giving the price and making the purchase.

JOHN BASCOM.

#### THE OLD DOMINION.\*

Following upon the "American Statesmen," "American Men of Letters," and other series of like character, the series of "American Commonwealths" is perhaps the most felicitous and most useful idea of all. For it falls in appropriately with the new impulse in the study of American history, and comes at an opportune time to help to withstand the tendencies toward excessive centralization, by stimulating an interest in the history of the several commonwealths of which our Union is composed, and reviving the sentiment of genuine state rights—which is not the same with nullification and secession. And if Virginia, "the mother of States and of presidents," deserves, by inherited right, to begin the series, it was none the less a graceful act in a Boston house, and a Northern editor, to secure this precedence to the "Old Dominion."

Mr. Cooke, whose novels, for the matter of that, have been largely historical, is another illustration of the success of the novelist in the field of history. He has made a very interesting book, and, what is of more importance than the mere matter of entertainment to the reader, he has given us a graphic picture of the life of the commonwealth, and its growth from a plantation to an independent state. The history practically ends with the War of Independence, the period since that time being comprised in five short chapters.

This book is rather a history of the commonwealth than a history of the people. The history of the people, too, is told in a very attractive way; but the interest of the book centres in the question of collective life, the growth of the people in an organ-

ized commonwealth. And the author states in the preface the question which must present itself to the student, and which it is his task to answer. "The Virginians," he says, "have been described as 'aristocrats and slaves of church and king;' but the aristocrats were among the first to proclaim that 'all men are created equal'; the bigots overthrew their church; and the slaves of the king first cast off his authority, declared Virginia an independent commonwealth, and were foremost in establishing a republic."

He divides the history into three periods: that of the Plantation, to the fall of the company (1624); the Colonial period, reaching to the Revolution; and the Commonwealth. It is in the second of these that his best work has been done. We are pretty familiar already with Captain John Smith, Powhatan, and Pocahontas—of these he takes the traditional view, which he supports by plausible arguments; Virginia in the Revolution was too conspicuous ever to be overlooked—although here too he tells us much that is new; but it must be confessed that most of us know very little of the hundred and fifty years that lie between. But it was in these years that the proud commonwealth was formed.

What a shadowy name to most of us is that of William Clayborne, with his long contest against Maryland! What an unmeaning episode is Bacon's Rebellion! Mr. Cooke rescues Clayborne and Bacon from the limbo of half-knowledge, and makes them as real to us as Endicott and Roger Williams. The ten chapters, occupying sixty-eight pages, which tell the story of Bacon's Rebellion, are a real revelation to the reader, and fully bear out the author's statement (p. 237) that "this rebellion is the most striking occurrence in American history, for the first century and a half after the settlement of the country." It has always seemed so to us, and yet the accounts in the best histories have left it still a puzzle. The long and detailed account here given, of the causes of discontent in the condition of society, the policy of the mother country, and the administration of Governor Berkeley, make an intelligible thing of it. It is made clear that there was abundant cause for the outbreak, but it is made evident too that Nathaniel Bacon, with all his fine qualities, had not the one quality which secures success and makes it deserved: he could not govern himself, and therefore could not lead a people to victory.

After these storms of the seventeenth century came "the Golden age of Virginia" in the next, the home of Thackeray's "Virginians," "the serene and picturesque Virginia

\* AMERICAN COMMONWEALTHS. VIRGINIA: A HISTORY OF THE PEOPLE. By John Esten Cooke. Boston: Houghton, Mifflin & Co.

of the eighteenth century, where society at last reposes, class distinctions are firmly established, and the whole social fabric seems built up in opposition to the theory of republicanism. Nevertheless, that theory lies at the very foundation of the Virginia character. For five generations the people have stubbornly resisted the king; now they will wrench themselves abruptly out of the ruts of prescription, and sum up their whole political philosophy in the words of their Bill of Rights, 'That all men are by nature equally free and independent, and have certain inalienable rights, namely, the enjoyment of life and liberty, with the means of purchasing and obtaining happiness and safety.' When the issue is presented whether the country is to fight or submit, the king-lovers and aristocrats will instruct their delegates to propose the Declaration, and the Commonwealth and the Revolution will begin together." (p. 6).

Certainly the Revolution and the years that followed proved that most genuine republicans could be produced by an aristocratic society like this. Why this community, having become republican, attached itself to the state-rights theory of the Constitution, is an interesting question which Mr. Cooke has not left himself space to discuss. We wish, however, that he would somewhere give a list of "the seven states-rights presidents selected from her soil" (p. 489). W. F. ALLEN.

#### TWO BOOKS OF VERSE.\*

Two books of verse lately issued from the American press are placed together for the convenience of the reviewer, and by way of contrast rather than comparison. The first and smaller of the two, Mr. Maurice Thompson's "Songs of Fair Weather," appears in white vellum, with soft luxurious paper and a richness of print that makes it a delight—until one begins to read it. Then the delight quickly vanishes, and the richness of attire serves only to make more prominent the poverty of poetry, and one exclaims, with Juliet—

"Was ever book containing such poor matter  
So fairly bound?"

The author of these songs is known somewhat extensively as an enthusiast in the pursuit of archery; and some of his best verses are, naturally, on that theme. In these there is a certain independence of design and a liberality of intention which appeal to the

sufferance of the reader, in spite of the stiffness of versification and the almost painful lack of poetic inspiration. But the most benignant impulse must fail to find pleasure in such strains as

"She stood between two gold pillars:  
Behind her lay a misty field,  
And sunlight smote with great splendor  
Athwart her silver shield,"

or,

"O lake! thy beauty inexpressible is  
Except by some song-wrought anthology!"

Mr. Thompson should write more as he shoots—straight to the mark, not wasting his aim by needless flourishes of the bow. He needs also to cultivate simplicity, and to disenchant himself with the idea that what is vague and far-fetched is strong. And he might possibly ponder De Musset's remark upon the disadvantages of building verses from right to left.

Builded in a very different fashion are the verses that come to us in the unpretentious volume entitled "The Love Poems of Louis Barnaval." Here the strains run steadily from left to right, and the rhyme is an indifferent—rather too indifferent—matter. Like a stream that issues from some mountain's breast, they pour out in a full flood, now in a placid current and then in a tumultuous torrent, the unrestrained emotions of his soul. It is evident that these poems are the product of no common personality and the outgrowth of no ordinary experience. Their story is the same as that which inspired "Maud" and "Locksley Hall"; but they are thoroughly unlike those poems in the treatment. Tennyson's passion, though apparently intense and violent, is kept well under control, and never suffered to dominate the poetic motive; while Barnaval's doubtless more genuine feeling, acting upon a nature less self-centred and self-controlled, is expressed with singular unreserve and artlessness. This is to define at once the strength and weakness of his poetry. The victim of a hapless passion, he does not treat his sorrow calmly and decorously—like a kid-gloved mourner, as Taine said of Tennyson—but seeks relief from his suffering by uttering a loud passionate human cry, ranging through all the notes of love, happiness, disappointment, rage, jealousy, and despair.

From the prefatory memoir by Mr. De Kay, we learn—reading much between the lines—that Barnaval was a Creole of Louisiana, who served in the Southern army as the merest lad, and afterward came to New York in quest of the golden fortune which he dreamed was to be his. There he met his fate in the daughter of a wealthy family, who seems to have been singularly attractive and

\* SONGS OF FAIR WEATHER. By Maurice Thompson. Boston: James R. Osgood & Co.

THE LOVE POEMS OF LOUIS BARNAVAL. Edited with an Introduction by Charles De Kay. New York: D. Appleton & Co.



singularly vacillating; at times returning his passion with ardor, again treating him with coldness, and apparently keeping him alternating between hope and despair. Finally she married another; there was a subsequent meeting between them, a duel, and a tragic termination to what must have been from the beginning an unpromising and fateful affair. Even Barnaval's biographer and solicitous friend implies that the two were unsuited to each other; and one cannot avoid reflecting that had she married him the tragedy might simply have taken a different form. But the facts stated are to be taken as explaining, rather than excusing, Barnaval's career. His was the fatal temperament made chiefly to feel and suffer. Tragically sincere himself, he could neither tolerate nor understand insincerity in others; and he seemed absolutely wanting in any element of cunning, even in its finer forms of tact and discretion. The blame that doubtless falls to his share in his own ruin is easily changed to pity as one reads his lines, and thinks of the tragedy of his hapless life, and his lone grave upon the desolate moor.

We have said enough of the author to imply that his verses are well worth reading, as a study of human life and human passions not less than a study of poetry. Considered in the latter aspect, they are fresh, spontaneous, often vigorous, but very unequal, and show a surprising absence of artistic faculty for one in other ways so gifted. The author could create, but could not fashion; and his biographer tells us he was impatient with any polishing of his verses. These are of various forms, but chiefly lyrical; they are fragmentary, being strung together in numbered groups, without titles, and without logical order or sequence. They are full of feeling; and as we have the authority of Byron for believing that "feeling in a poet is the source of others' feeling," it is to this element that they must chiefly owe their impressiveness. For impressive they are, in spite of their frequent roughness and crudeness. They are thoroughly genuine; indeed, it is to the genuineness of their subjectivity that their defects are due: the full current of emotion too often chokes the channels of utterance. Occasionally, however, there is a fine piece of lyrical expression—as in the passage beginning:

"When we are touched by wrinkled age,"

which has a quaint almost seventeenth-century flavor; and we are tempted to quote the lines—

"A borderland of glory lies  
Betwixt our waking and our sleep."

Of the songs from the poet's love-time, one must be given here:

"Within my heart all forms of love  
Have met and kissed you lip and brow;  
At first my love began to rove  
Chaste as a sister's pulses flow.

"Next, like a doting uncle's care  
My warm affection you waylaid;  
Soon, father-like, I stood to stare  
Upon my glad and winsome maid.

"Ah then! ask torrents why they fell;  
Demand of hurricanes the cause  
That zephyrs suddenly will swell  
To gales that break the bound of laws.

"There was no brother in my heart,  
No loyal comrade pressed your hand;  
Awhile I took the foeman's part,  
For madness touched me with his wand.

"But lo! the storm is broke. I yearn  
With mother's, father's, husband's love:  
Deep as the sea that holds no burn,  
High as the stars that never move."

Contrasted with this tender love-strain is the bitterness of such lines as these:

"Woman I loved, woman for whom there still  
Lingers a fondness born in happier days,  
Well may you sigh, well may your eyeballs fill  
With sorrowful tears. Your pallid face betrays  
The awful truth I fell upon, alas,  
The truth foreshadowed ere it came to pass—  
Of seeming love, dry as the sunburnt grass!

"You cannot love! Trembling, you know that truth.  
Whilst I lay soft, him you perforce betrayed;  
Yet might that pass. Alas, beyond all sooth  
Was crime of her who to a third pipe played.  
Yes, you were false to me, to him, to all:  
Blindly you swayed to each base passion's call.  
Yet worst of any was your own deep fall.

"O naked one, what anguish! Magdalen  
Stood high o'er you. For her there's hope of bliss;  
But how with one for whom the noisome den  
Of her own heart with torments aye shall hiss?  
A hell on earth as terrible and lone,  
A painted sepulchre of hardened stone—  
Within, a living corpse that dare not groan."

If Barnaval was wronged by the woman he loved, he certainly took a terrible revenge. There is something almost dreadful in the intensity of such lines as these, addressed to one once dear. But still more intense are the lines written shortly before his own death, with which the volume closes; and lest we may be tempted to extend these quotations too far, we pass at once to them and to the end:

"How long, O God, to be that captive jinn  
Whom Hassan netted in the briny sea?  
How long be held like him this frame within  
Beneath the wise king's mark of mastery?  
Oh, if at once the skeleton fisherman  
Would haul his seine and break the hampering seals,  
What joy to burst from the dull bottle's span,  
And while my soul into the wide void steals,

Feel the hot limbs asunder fly and merge  
A weary brain with spells of long, vague rest.  
Know in my veins of shade and stream the surge.  
And hurricane's wail and thunder through my breast,  
Until each atom from its comrade blown  
Bides by itself, moveless, a speck alone."

## BRIEFS ON NEW BOOKS.

IN his monograph on "Congested Prices" (Jansen, McClurg & Co.) Mr. Scudder evidently uses the word "congested" as meaning artificial or abnormal; and his work is principally an inquiry into the causes of the fluctuation of prices, with especial reference to the causes of commercial panics. He recognizes at the outset the occult and subtle nature of his subject, and propounds his views tentatively and with caution. Without attempting anything like a complete solution of the problem, or the formulating of distinct means by which the recurrence of panics may be anticipated or averted, he has stated concisely some very important factors in the solution, and made an interesting contribution to the discussion of the complex elements which the problem involves. An important step is taken in the distinctness with which he recognizes the purely mental element in the formation of prices. The "Boomtown" described by a recent clever writer in the "Atlantic Monthly," who, seeing no market for his town lots when offered at cost, doubled the figures and found eager purchasers who argued that property rising so rapidly must be a desirable investment, gave a practical illustration of the power of this mental element, which is a very direct and potent factor in the prices of real estate and other speculative values. There might have been a gain in clearness, however, had Mr. Scudder excluded more definitely the class of prices with which quite another law obtains—the law of comparative or substitutional values. Species of property that have a natural value closely determined by their relation with each other and their comparative desirability for the same general purposes, seem substantially to exclude the mental factor, except in cases of artificial manipulation—of which the most prominent example, the "corner," is the subject of a very full discussion at Mr. Scudder's hands. The ethical aspect of this subject is not directly treated, the author contenting himself with analyzing the commercial quality of "corners" and examining their influence upon business prosperity; his conclusion being that they "demoralize trade and create fictitious prices." Another view of "corners," quite unlike, yet a fitting supplement to, Mr. Scudder's, is presented with great effectiveness by a writer (Mr. H. D. Lloyd) in a late number of the "North American Review," who points out more particularly the extent to which outsiders, and especially the poorer classes of consumers, suffer from these manipulations. "As food grows dear," says Mr. Lloyd, "typhus grows plenty. Scarce bread means more crime. The enemies of the men who corner wheat and pork could wish for no heavier burden on their souls than that they should be successful. As wheat rises, flour rises; and when flour becomes dear through manipulations it is the blood of the poor that flows into the treasury of the syndicate. \* \* \* Every moment the corner lasts there is a mouthful of food the less for the laboring man. Every hour of its continuance some child in Pittsburgh or Manchester grows faint, and every day

hundreds of little hands let go another finger from the slippery edge of existence." The rhetoric of Mr. Lloyd differs sharply from that of Mr. Scudder, but their arguments against "corners" seem strongly to sustain each other. Odious as are these conspiracies in an ethical sense, it is a satisfaction to see them thus defined by economic writers, and the responsibility clearly fixed for their share in producing great commercial disturbances. In his discussion of panics, we think Mr. Scudder's treatment would have been improved had he distinguished more closely between the phenomena and their causes. When once precipitated, a financial panic is essentially similar in character to the panic of people at a fire or in a crowd, or in other circumstances of fright where the danger is sudden and unseen and its extent uncertain; and its study belongs to the domain of psychology rather than of economics. Its incipency and preliminaries are of course economical questions, and it is in the light thrown upon these, and upon the various measures of prevention, that the value of Mr. Scudder's treatise consists.

MR. WINNER's excellent "Guide to the Northern Pacific Railroad," already noticed in these columns, is quickly followed by Mr. Smalley's "History of the Northern Pacific Railroad," by the same publishers (G. P. Putnam's Sons). The latter book is also illustrated and also admirably serves its purpose. "A history of the Northern Pacific enterprise," says Mr. Smalley, "should be the history of a national movement to find an outlet to the western sea. No other railroad enterprise ever enlisted among its stockholders so numerous and widely scattered a constituency; no other ever attracted for so long a period so large a share of public attention; no other of considerable magnitude ever passed successfully through such vicissitudes and perils; no other ever developed so vast an area of country adapted for the uses of civilized man; and I believe no other is destined to reap such great and lasting prosperity." In his historical recital, Mr. Smalley traces the early explorations about Lake Superior, the discovery of the Columbia River and Puget Sound, and the expedition of Lewis and Clarke, early in the century, under the inspiration of President Jefferson, which made its way by the Upper Missouri River to the Pacific Ocean, confirming Jefferson's theory of a practicable northern route, and going through the Belt Mountains by a pass subsequently followed by the line of the Northern Pacific. The honor of being the first to advocate a railroad to the Columbia River is said to belong to Dr. Barlow of Massachusetts, who urged it in 1834. The idea was afterward taken up by Asa Whitney, who brought the project to the attention of Congress, and spent a fortune in advocating it. The first Northern Pacific Railroad Company was organized in 1864, in Boston, chiefly through the instrumentality of Josiah Perham. A number of Vermont capitalists became interested in it, and for many years, and until the practical completion of the road, there was a strong Vermont element in the organization. Of the

many prominent men connected with the enterprise, Mr. Smalley mentions one so well known in Chicago that a passage concerning him is worth copying. In 1867, Mr. Canfield, of Vermont, representing some of the heaviest owners, "went to New York and broached the proposition of transferring the management to Wm. B. Ogden, President of the Chicago and Northwestern Railroad, feeling that if he could secure his support there would be slight difficulty in persuading the other men whom he had in mind. Ogden was an enthusiast on the subject of the development of the Northwest. No man of his time was better informed upon the resources of that section. He could talk eloquently by the hour about its marvellous growth and its great future. Of all the great railway managers of that day, he was the one whose indorsement and active support was of most value to the struggling, feeble Northern Pacific." Through Mr. Ogden's coöperation and influence, a heavy syndicate was formed, and the affairs of the company soon took substantial form. With the subsequent history of the company—the accession of Jay Cooke, his failure in 1873 and the ensuing depression in the affairs of the company, its reorganization and the progress of construction a few years later, and the recent consolidation with the Oregon interests and final completion of the enterprise under Mr. Villard's management—the reading public is already familiar. The whole story is romantic and deeply interesting, and Mr. Smalley has told it with sufficient minuteness, yet in a way to make an attractive and readable work.

THE title "The Æsthetic Movement in England" will attract many readers to Mr. Walter Hamilton's thin octavo volume published by Reeves & Turner, London. This much ridiculed movement is really exercising an extended and wholesome influence. It is directed by persons of culture, but its effects are felt by all ranks of society. Those who ridicule and resist the movement, and those who are indifferent to or ignorant of it, share in its benefits, for it is introducing and multiplying objects of beauty in every department of life, and by so doing irresistibly disseminating an appreciation of the principles and service of beauty. The origin of the revolution is ascribed by Mr. Hamilton to the little company of young English artists and authors who in 1848 united in an association which they styled the Pre-Raphaelite Brotherhood. But to John Ruskin is really due the credit of inciting the movement. The first volume of his "Modern Painters" was published in 1843, and the second in 1846, and the new ideas he there inculcated as to the mission and criticism of art set the whole literary and art world of England astir. The action of the Pre-Raphaelite Brotherhood was but the practical working out of the grand truths he had enunciated. Millais, Hunt, the Rossettis, Woolner, Stephens, and Collinson,—the Brotherhood of seven earnest, talented, enthusiastic young men—were in fact the disciples of Ruskin, following literally for a time the instructions, a very gospel to them, contained in his two wonderfully eloquent and inspiring

volumes. Mr. Hamilton gives a sketchy account of the society of Pre-Raphaelites; of the brief-lived periodical, by name "The Germ," which they published; of the Grosvenor Gallery; of the attacks of Robert Buchanan upon the poets of the new school; of the ridicule which "Punch" has heaped upon them; and of the part which Ruskin, the Rossettis, Woolner, William Morris, Swinburne, Oscar Wilde, and others, have borne in furthering the theories of what are called the Æsthetes. The narrative is interesting and embraces many items of information, yet it hardly does justice to the theme except when dealing with Oscar Wilde, who is evidently a favorite with the writer. A much greater space is given to the biography of this latest exponent of the school than to any other one. We learn, for one thing, that the full name of the young æstete is Oscar O'Flahertie Wills Wilde. His good taste is apparent in abbreviating it. After reading of the antecedents of Mr. Wilde, of his own excellent record in scholarship at Trinity College, Dublin, and at Oxford, and of the sincerity of his efforts to spread abroad a right understanding of the use and value of beauty in proper forms and places, the opinion of his character and work undergoes a change. It was inevitable that Mr. Wilde should be satirically treated in America. The public could not know how to receive him—whether as a charlatan or as an earnest and well-meaning but eccentric extremist. It chose to avoid the risk of making itself ridiculous, by taking him for a charlatan. For this Mr. Hamilton shows his resentment by speaking of Americans as "our rich and clever, if not particularly cultured, transatlantic cousins," and again by a remark upon "middle-class Americans, whose ideas of culture are only awakened by an occasional visit to Europe." Americans will not mind the slur, but it would have been more dignified in Mr. Hamilton to omit it. Where the Americans have pleased him by an appreciation of English talent, he has praised their keen and fine abilities.

EVERY fresh utterance of John Ruskin is to be listened to with the respect due a man who has conferred eminent obligations upon mankind. He who through past years has taught so much noble truth in words of such electric power, can scarcely fail, in the briefest addresses delivered in his declining age, to convey sentiments and reflections which are worth hearing and treasuring gratefully. The two lectures on "The Art of England," given in Oxford by the great art-writer during his second tenure of the Slade professorship (and published in this country by John Wiley & Sons), are replete with strokes and touches of the old-time strength and beauty. Pathetic allusions to the infirmities of old age, and playful confessions of personal tastes and feelings, soften the mood and make it more than ever responsive to penetrating and inspiring observations. The first lecture hinges its thoughts upon the part which D. G. Rossetti and Holman Hunt have had in founding the present school of art in England; and the second brings into prominence

the work in the same direction of E. Burne-Jones and G. F. Watts. Yet in neither discourse does the writer confine himself to his subject. He wanders at will after his accustomed manner from his professed theme; yet who shall quarrel with the loose literary methods of one who is constantly clothing imposing thoughts in language of magical eloquence? Ruskin pronounces Rossetti the chief intellectual force in the establishment of what is called the modern romantic school in England. Hunt he speaks of as Rossetti's disciple, but adds that "it is always the first sign of a dominant and splendid intellect that it knows of whom to learn." E. Burne-Jones and G. F. Watts he exalts as artists of great achievements in scholarship for the purpose of increasing their professional abilities. In commenting on Burne-Jones and William Morris, he betrays "a pretty little sacredness of their private life—that they solemnly and jovially have breakfasted together every Sunday for many and many a year." Finally he says of the four painters specially mentioned in the lectures "that they are in the most solemn sense Hero-worshippers; and that, whatever may be their faults or shortcomings, their aim has always been the brightest and the noblest possible. The more you can admire them, and the longer you read, the more your minds and hearts will be filled with the best knowledge accessible in history, and the loftiest associations conveyable by the passionate and reverent skill of which I have told you, in the 'Laws of Fesole,' that 'all great art is Praise.'"

ANOTHER of Charles L. Brooks's admirable translations of Richter's works, "The Invisible Lodge," has appeared in the Leisure Hour Series (Henry Holt & Co.). This is one of Richter's earliest romances. It was written in 1792, and was the first of his works that brought him fame. Although surpassed by his later novels, it contains the prophecy of that greatness which he afterward attained, and reveals that remarkable combination of robust humor, poetic imagination, and noble philosophy, which entitles him to the name which his admirers gave him—*Jean Paul der Einzige*. In "The Invisible Lodge," as in all the works of this strange genius, his startling extravagance of expression and obscurity of style perplex and repel the hasty reader; but those who are patient enough to crack this hard shell of outward form, and extract the sound sweet kernel of thought it contains, will be rewarded by something far more nutritious than the intellectual syllabub with which the average novelist regales them. It is a book to be read, not once, but many times. Every page sparkles with gems of exquisite imagery, grotesque fancy, and lofty conception, thrown together in a glittering heap. There seems to be no method or structural plan. The plot is the slenderest thread that ever held a story together, and with a few exceptions the characters are shadowy unrealities. The book is divided into "sections," and scattered through them are "extra leaves" where the writer breaks off from his story and turns aside to pursue some wandering fantasy of his discursive brain. He reaches his most

poetic heights in descriptions of nature. He loves her deeply in all her phases; but the rising and setting sun and the mysterious charms of night seem especially to inspire him, and he paints their beauties again and again. Here is one example: "Then did the heavens begin to burn, the trailing edge of her mantle blazed off from the fleeing night, and on the rim of the earth, like a crown of God fallen from the divine throne, lay the *Sun*." And again: "The sun has carried the enraptured day down with him; and now that diamond, the moon, stands above these veiled scenes and radiates, like other diamonds, the borrowed brilliancy. O thou still midnight sun! Thou beamest, and man reposes; thy rays appease the earthly turmoil, thy falling shower of sparks, like a shimmering brook, lulls reclining man to slumber, and sleep then covers, like a grave-mound, the resting heart, the drying eye, and the painless face." Mr. Brooks's translation is faithful and clear. When it is remembered that in his own country Jean Paul Friedrich Richter is considered the most obscure of writers, and that a dictionary containing explanations of his unusual expressions, vague allusions, and involved sentences, was commenced for the use of his native readers, the magnitude of the translator's task can be appreciated.

THE biographical story of Eugene Fromentin, by M. Louis Gonse, a translation of which is just published by J. R. Osgood & Co., is a striking example of the spirit and style of a talented and cultivated French writer. Every sentence betrays the author's nationality as frankly as his brogue betrays an Irishman. There is an ardor of sentiment, a rapture of emotion, a profuseness of compliment, and a heaping up of epithets, which are as puzzling as they are amusing to the more staid, reserved Anglo-Saxon nature. It is all sincere, no doubt, and profound as accords with the Celtic habits of sincerity; but it haunts us, nevertheless, with a suspicion of flattery. There is, too, a minute analysis, a study of detail, a floridity of expression, and a highly wrought phraseology, which appear exaggerated and theatrical, as though the author were continually posing for effect. Yet notwithstanding, he is truly eloquent and interesting. Fromentin was a painter and writer of rare ability. His prose works, the "Sahara" and the "Sahel," are regarded by his countrymen as masterpieces of picturesque literature, and his paintings exhibited annually in the Salon gained for him a first prize and the cross of the Legion of Honor, and for some of themselves a place in the Luxembourg. His united gifts as author and artist were about to secure him admission to the French Academy, when death overtook him, in the year 1876, at the age of fifty-six. The memorial of his life and work made by M. Louis Gonse, his personal friend, and the editor of the "Gazette des Beaux Arts," is composed of a series of critical papers contributed originally to the periodical first mentioned, and now amended and altered so as to form a homogeneous whole. They exhibit little of the private life of the man, although they show him to have been of a pure and estimable character. An interesting portion of their



contents comprises a part of his correspondence with George Sand, who was a warm admirer of his genius, and an attached friend. Their letters are strongly marked with the French manner, being effusive, stately, elegant, and overflowing with polite homage. A large number of the drawings of Fromentin are interspersed through the biography. Many reveal great knowledge of form, and of the art of composition, while some few, except as they may discover the processes by which an artist feels his way toward complete expression, are not worth the cost of reproduction. A portrait of the painter accompanies the book.

A VOLUME of very noticeable mechanical and artistic beauty comes to us with the title "Notes on Niagara," and the imprint of R. Lespinasse, Chicago. It is a large quarto of nearly two hundred pages, with a cover of rich design, paper and print of uncommon elegance, and a wealth of illustrations. The latter number upwards of one hundred, many of them full-page pictures, and include designs by Bromley, Weld, Brown, Bartlett, Green, Volkmar, and others. Many of them are of a high grade of excellence, and, representing the great falls from every variety of view and at different seasons, are full of interest. The copy of Hennepin's view, from the original Utrecht edition of 1697, is a curiosity; and so are many other fac-similes of the views of early explorers. The letter-press consists of the descriptions and impressions of many distinguished visitors to Niagara—among whom are Sir Charles Lyell, Prof. Tyndall, Father Hennepin, Captain Hall, Lady Hardy, Dickens, Chateaubriand, Willis, and Howells. There are also descriptive quotations from Bryant, Mrs. Sigourney, George Houghton, and others who have celebrated the falls in verse; and a collection of many curious myths, legends, and stories connected with the region, including the various attempts that have been made to pass the lower rapids and whirlpool, of which the most recent is the fatal one of Captain Webb. An interesting feature of the book is the fine view of the new steel bridge of the Michigan Central Railroad, now in process of construction, located midway between the falls and the present railroad suspension bridge, and from which a new and very striking view will be obtained. The volume is one of the most creditable of its class we have ever seen.

ATTENTION has already been called in these columns to Professor Harrison's admirable "French Syntax" (John E. Potter & Co.). A new edition now comes to us, adapted to the use even of beginners by the addition of a series of "Practical Exercises" from the competent hands of Prof. M. W. Easton of the University of Pennsylvania. The essential rules and directions are printed with the exercises, to which full vocabularies are appended. After the exercises for beginners, a number of well-annotated and varied anecdotes, etc., for translation into French, provide for the needs of the more advanced student. No one should be misled by the

too modest title to suppose this work to be merely an exhaustive syntax: the addition of full chapters upon phonology, etymology, historical grammar, and prosody, together with a great number of convenient tables and lists of various kinds, make the book a cyclopædia of exact information concerning the French language. All students will appreciate the advantage of having, between the covers of one book, answers to all the questions that it can ever occur to the most curious to ask. Teachers should be thankful that they can at last put into the hands of beginners the best French grammar in the world, and proud that they owe this privilege to an American scholar.

ONE of the most practical and serviceable of the manuals treating of books, and of the wisest methods of choosing and using them, has been placed in the series of "Appleton's Home Books," under the title of "The Home Library," by Arthur Penn—under which name we believe is hidden the personality of Mr. J. Brander Matthews. It meets just the needs of the million. It is neither learned nor pedantic, but in a general and familiar manner gives a mass of useful hints and bits of advice on exactly the points where they are most wanted by every one who has a natural taste for books or wishes to cultivate a taste for them. There is no infliction of rigid laws for courses of reading, and no waste of counsel on matters that should be left to individual preference and decision. The chapter on fiction gives valuable lists of works in that department which have been unanimously accorded the first rank by the ablest critics. Other chapters afford helpful directions for the care of books, their disposal in cases, for the furniture and appurtenances of a library, for the making of scrap-books, keeping of diaries and family records, lending and marking books, filing pamphlets, letters, etc. There is also an appendix, containing a list of authors whose works should be found in every home library which aspires to completeness.

THE multitude of thoughtful and thrifty house-mothers whose labors centre in the domain of home life will find something for their special profit in the little volume of quaint form and binding, bearing the humorous yet suggestive name of "Mrs. Gilpin's Frugalities," by Susan Anna Brown. It is a cookery book entering a new province where there is real missionary work to be done. The author's aim is to prevent the needless and criminal waste of food common in American households, by showing how the fragments from the table may be worked over into appetizing and even ornamental dishes. She presents 200 recipes in which remnants of meat and vegetables and broken bits of bread, cake, and food of all sorts are the chief materials employed. But valuable as are the recipes in themselves, their most important service is in the assurance they give that any woman of judgment and common-sense can invent a hundred ways of her own for serving up the odds and ends left at a meal, in forms suited to the tastes of her family. There is room here for the

exercise of ingenuity which will be as delightful and as elevating to a right-minded woman as that called for in the making of a picture or the writing of a book. (Charles Scribner's Sons.)

THERE are many charming chapters in Susan E. Wallace's book, "The Storied Sea" (J. R. Osgood & Co.), which are like the beads of a chaplet, each rounded and finished in itself, yet joined to its companions by a firm and palpable thread. The collection first appeared as a series of letters in "The Independent," and there attracted a good deal of attention by their sprightliness and graceful construction. They were written from the Orient, some while on shipboard on the Mediterranean, and others from historical points along its shores, as Tunis, Carthage, and Constantinople. The author, who is the wife of the American ambassador at the court of the Sultan, took with her to the East a mind able to appreciate the wealth of poetry and romance which environs on every hand the traveller on the storied sea whose waters bathe the coasts of Italy, Africa, Asia Minor, and Greece. The sketches she has drafted from her rich experience are now descriptive, then historical, and again colloquial. In every form they are managed with skill, and interest the reader anew in scenes which have inspired the tongues and pens of an endless procession of tourists and sight-seers.

THE series of "Biographies of Musicians," written by Dr. Louis Nohl in Germany, and issued in an English translation by Jansen, McClurg & Co., has been increased by a new number containing the "Life of Wagner," a subject that would appear especially suited to this author, since he has recently carried off the prize offered by the Prague Concordia for the best essay on "Wagner's Influence upon the National Art." Dr. Nohl writes of the great musician, whose loss is a still fresh calamity to the world of art, with a profound enthusiasm. He realizes, with the feeling of an artist and a German, the grandeur of the impulse of regeneration which Wagner communicated to the lyric stage. It was as much a moral as a musical revival; for high and pure art is inseparably united with ethics: they work hand in hand for the spiritual exaltation of human nature. The biographer contents himself with giving a slender outline of the personal history of Wagner, leaving, perhaps very justly, his character to be read chiefly in his works. Mr. George P. Upton has done ample justice to the essay of Dr. Nohl by his easy and fluent translation.

THE ideal of manly virtues whom Mr. George MacDonald is fond of portraying, and of whom it must be said he makes a noble and admirable figure, appears anew in his last novel under the name of "Donal Grant" (D. Lothrop & Co.). It is the same personage we have known as "Malcolm" and the "Marquis of Lossie," and also, with greater external differences, as "Robert Falconer." The story of "Donal Grant" is, moreover, so like that of "Malcolm" that it may be called a mere imitation. But

then, it is for the sake of the moral that Mr. MacDonald writes his fictions, and for the same purpose that they are read; therefore it is not of so much consequence that they should present fresh and original characters and conditions as where these are of the first consideration. Mr. MacDonald is essentially a teacher, and of a pure and lovely doctrine. His stories are to be read solely as sermons, and they consume a good deal of time, for they are long; but they exert a benign influence over a patient, receptive reader, which is a merit deserving particular commendation.

MRS. JAMES T. FIELDS, who is one of the co-laborers in the organized system of benevolence in operation in Boston, has written a small work on "How to Help the Poor" (Houghton, Mifflin & Co.), with the especial design of encouraging and aiding visitors to the homes of the needy in the pursuance of their delicate and difficult mission. She relates briefly the history of the organization of the public and private charities of Boston, and the methods by which they are endeavoring to perform the gigantic duty of caring for the poor of a great city. The principle predominating in this scheme of philanthropy is that the one true and effective way of helping the poor is to put them in the way of helping themselves, and then to demand that they continue in it. The plan of pauperizing the poor by the bestowal of irregular and ignorant charities, is strictly condemned. It is the gift of time and thought which is asked of the philanthropic, and which may be made to accomplish infinitely more than money alone. The plea is strong and well-founded, and will commend itself to the sensible and kind-hearted everywhere.

THERE is merit enough in the novel styled "The Price She Paid," by Frank Lee Benedict, to give ground for the opinion that it was in the author's power to make it a great deal better. The character of Phillis French is fresh and piquant. That of Georgia Grosvenor is similarly attractive in the beginning, but loses strength in a disappointing and inconsistent manner. The two prominent masculine figures are drawn with less naturalness and vigor. Denis Bourke interests us in his ideas of social reform, but, like Georgia, does not remain true to our first conception of him, and Maurice Peyton is wholly a creation of romance. The dialogue is generally on Phillis's part crisp and spicy, and on Bourke's sensible and suggestive. It is this which holds the reader's interest, although long before the book is finished he is wearied with the accumulation of tedious and improbable incidents. (J. B. Lippincott & Co.)

THE author of "Up from the Cape" (Estes & Lauriat) reveals in the preface to his story the circumstance that he is by profession an editor, but withholds his name from the title-page. His effort is intended as a plea for republican simplicity; and in some respects it is an effective one. The character of Uncle Eben, a thoughtful, simple-hearted

farmer, who embodies in his life the doctrines of Emerson, is a winning one. The remaining personages appearing in the work are less harmonious in outline, but they and the scenes they enact are made to serve the writer's purpose in illustrating the beauty of simple, upright, and contented living. The tale of "Dot," introduced into the story, indicates that the author's talent lies in the direction of short essays in fiction. It is a skilful, touching composition.

THERE is a store of entertainment for young readers in Mr. William O. Stoddard's volume entitled "Among the Lakes" (Charles Scribner's Sons). It relates the adventures of two families of happy children—one bred in the country and the other in the town,—who spent a summer together on a farm in the vicinity of a series of little lakes which yielded them abundant sport in fishing, boating, and swimming. The country lads were not at all behind their city cousins in native wit, and were rather beyond them in physical activity. "Piney," so called from his rosy cheeks, is an uncommonly bright specimen of youthful genius, and wins and keeps our good graces by his nimble spirits and amiable disposition. Mr. Stoddard understands child life, and describes it cleverly.

THE new edition of Prof. A. L. Perry's "Political Economy," just issued by Charles Scribner's Sons, is practically a re-writing of the work, and an addition of some thirty per cent of new matter. Prof. Perry's treatise has for nearly twenty years been recognized as a standard work. In its new form, its teachings do not differ either in direction or principle from previous editions; there is simply a clearer and more complete statement of the views of the author, as hitherto given. The work is characterized by great clearness and force. Those who at some points would object to its conclusions, or would wish them to be more comprehensive, would still readily assent to the value of the book, and to the diligence and critical force of the author.

MR. ROBERT B. DIXON's "Fore and Aft" (Lee & Shepard) is a story of sea-life written from the actual experience of the author during a service of fourteen months as a sailor. It has the air of being literally true to fact, and those interested in knowing what manner of life the common mariner follows day by day while on shipboard may peruse the narrative with pleasure, and with a probability of being correctly informed.

#### LITERARY NOTES AND NEWS.

MRS. OLIPHANT's long-expected sketch of Sheridan will soon be issued in "English Men of Letters."

PALLISER & Co., of Bridgeport, Conn., publish a chart of "Useful Details" for those designing to build houses, containing drawings, specifications, estimates, etc.

THE "American Protectionist's Manual," by Giles B. Stebbins, is published in Detroit, Mich., by Thorndike Nourse.

DR. ELLIOTT COUES's "Key to North American Birds" is to be published in a new edition, with nearly 500 illustrations.

ALBERT GALLATIN is the subject of the ninth volume of the "American Statesmen" series. Mr. John Austin Stevens is the writer.

THE popularity of the novels of E. P. Roe seems undiminished. His new story, "His Sombre Rivals," starts out with an edition of 25,000.

HARPER & BROTHERS have just issued "Old Mexico and Her Lost Provinces," by Mr. W. H. Bishop, the result of a journey made by the author in 1881.

COL. WARING's famous horse-story, "Vix," reprinted from his book called "Whip and Spur," is published in a neat little pamphlet, by J. R. Osgood & Co.

THE Society for Political Education announce that Mr. Worthington C. Ford, of 4 Morton street, New York city, has been appointed secretary of the society in place of the late Richard L. Dugdale.

"SCIENCE," the new and ably conducted scientific weekly, of Boston, will send out in a few weeks a finely printed alphabetical list of its subscribers, with their residences and addresses, amounting to about 2,000 names.

THE "Voyage of the Jeannette," in two volumes, with many illustrations, is just published by Houghton, Mifflin & Co. Also the second volume of Mr. Seward's "Diplomatic History of the War for the Union."

THOMAS Y. CROWELL & Co. have issued "A Dictionary of Quotations from English and American Poets," based upon Bohn's edition, enlarged by twelve hundred quotations from American authors.

E. P. DUTTON & Co. have published "The Life and Achievements of Edward Henry Palmer, late Lord Almoner's Professor of Arabic in the University of Cambridge, and Fellow of St. John's College," by Walter Besant.

ESTES & LAURIAT will soon publish a complete edition of George Eliot's poems, printed on vellum paper; and, in the same style, a volume of her essays and reviews. Also, a new copyright library edition of Lingard's "History of England," with the author's latest notes and emendations.

MACMILLAN & Co.'s new edition of Matthew Arnold's prose works, to be published from new plates made in this country, will comprise seven volumes, uniform with the beautiful "Eversley Edition" of Kingsley, at \$1.50 a volume. All the volumes are expected to be ready before Christmas.

J. R. OSGOOD & Co. have published their new holiday edition of Tennyson's "Princess," with one hundred and twenty illustrations; Mr. Bunner's new novel "A Woman of Honor," Howells's "A Woman's Reason," and Julian Hawthorne's "Fortune's Fool"; Col. Dodge's "Bird's-Eye View of the Civil War," and the Rev. H. M. Kieffer's "Recollections of a Drummer Boy."

REV. W. M. BAKER, who died in Boston recently was attracted to a literary career by the popularity of his magazine stories. His best known novels are: "His Majesty Myself," "Blessed St. Certainty," "A Year Worth Living," "Carter Quaterman," "Col. Dunwoddie," "The New Timothy," "Mose Evans," and "The Inside: A Chronicle of Secession."

ROBERTS BROTHERS' new publications include Julia Ward Howe's life of Margaret Fuller, in the series of "Famous Women"; "Anti-Tobacco," by Abiel Abbott Livermore, with a Lecture on Tobacco, by Rev. Russell Lant Carpenter, and on the Use of Tobacco, by G. F. Witter, M.D.; Maria Edgeworth's "Classic Tales," with a biographical sketch of Miss Edgeworth, by Grace A. Oliver; and "Southey's Life of Nelson," with illustrations by Birket Foster.

HENRY HOLT & Co. publish "Italian By-Ways," by John Addington Symonds, author of "Renaissance in Italy"; a new edition, with fresh matter, of Mrs. Miller's popular cook-book, "In the Kitchen"; a new novel by Mrs. Alexander, author of "Wooing O't"; also, in the well known "American Science Series," Briefs and Courses on "Astronomy" by Profs. Newcomb and Holden, on the "Human Body" by Prof. H. Newell Martin, and on "Zoölogy" by Prof. A. S. Packard, Jr.

THE "Magazine of American History" is showing new vitality under the management of Mrs. Lamb. The illustrations are of finer quality and more numerous, and the reading matter is of wider general interest, than heretofore. The October number has a paper by the Hon. I. N. Arnold, of Chicago—"Something New of Benedict Arnold and His Descendants in New England"; "Historical Sketch of Pierre and Jean Lafitte, the Famous Smugglers of Louisiana," by the accomplished historian, Hon. Charles Gayarre, of New Orleans; "The Webster Spelling-Book, Its Centennial Anniversary," by Joel Benton; and other attractive features.

It is difficult to see the object of giving a book several different titles, unless it be to punish librarians, cataloguers, book clerks, and others who have to keep track of them. A little work recently issued by the Putnams bears upon its side the title "Guide to the Northern Pacific Railroad and Its Allied Lands"; upon its back, "Northern Pacific Railroad"; upon its title-page, "The Great Northwest, a Guide-book and Itinerary," etc.; and in its publishers' advertisements, "The Tourist's Guide to the Northern Pacific Railroad." Of course the book is quite likely to find its way into catalogues under each of the four titles, creating a most irritating confusion.

THE new "Riverside" Emerson, published by Houghton, Mifflin & Co., is all that could be desired in a popular edition. It includes both prose and poetry, and will be completed in eleven volumes, of which the first six are: "Nature, Addresses, and Lectures (heretofore known as 'Miscellanies');" "Essays, First Series;" "Essays, Second Series;" "Representative Men;" "English Traits;" "The Conduct of Life." The first volume has a new etched portrait of Emerson, from an English picture taken in early life; and a steel portrait, from a late photograph, will go in the volume of poems. The

"Riverside Shakespeare," edited by Richard Grant White, is issued by the same firm in three volumes, composed of "Comedies," "Histories and Poems," and "Tragedies." The volumes resemble the Riverside editions of Hawthorne and Emerson, but are thicker. All these editions are very attractive and desirable.

FORDS, HOWARD & HULBERT announce "A Sylvan City: Quaint and Picturesque Corners of Philadelphia, Old and New," a book of about 500 pages profusely illustrated; a new edition of "Life Thoughts, Gathered from the Extemporaneous Discourses of Henry Ward Beecher, by One of his Congregation," and a new volume of Mr. Beecher's Sermons from Plymouth Pulpit, 1881-3; Marian Harland's latest story, "Judith: A Chronicle of Old Virginia," drawn from the author's early life; Helen Campbell's "Housekeeper's Year Book, for 1884;" Dr. John Lord's historical lectures, "Beacon Lights of History," in five volumes, crown octavo, entitled respectively, "Antiquity," "The Middle Ages," "Renaissance and Reformation," "Warriors and Statesmen," and "Great Women."

THE announcements by the principal monthly magazines of their prominent features for the coming year are of more than common interest in view of the flourishing condition of this branch of publishing and the new periodicals about to enter the field. Under the added spur of competition, the extraordinary excellence already reached by two or three of the more popular monthlies is likely to be pushed to a still farther point, and one that may well serve to mark the golden age of periodical literature. Macmillan & Co.'s new monthly, "The English Illustrated Magazine," the first number of which appears for October, has a low price (fifteen cents a number, \$1.50 per year), an attractive appearance, good illustrations, and able writers. Swinburne, Huxley, Grant Allen, William Black, and Mrs. Yonge, are represented in the first number. Fiction will hold an important place in the periodical, and poetry "will be admitted as often as it is found possible to secure contributions from acknowledged masters of the craft." This is doubtless notice that the average magazine poet need not apply, and will be taken as a tyrannous act. "Swinson's Story Teller," to be published weekly, and to consist exclusively of choice *complete* tales, is a venture somewhat in the fashion of "Our Continent": though the latter has a strength in its illustrations, and, under Mr. Tourgee's really skilful management, is gaining a good footing in its distinctive position as an illustrated weekly magazine. Of the illustrated monthlies, "The Century" announces a new novel by Mr. Cable; three stories by Henry James; novelettes by Boyesen and Robert Grant; short stories by Howells, Stockton, and others; several important art articles, among them sketches of Winslow Homer, George Fuller, Corot, Rousseau, and others; papers on European archæology, by Dr. Charles Waldstein, of Cambridge, England, Mr. Charles Dudley Warner, and Mrs. Lucy W. Mitchell; essays on Dante, by Christina G. Rossetti and Sarah Freeman Clarke; records of two yachting cruises, undertaken at the expense of



the magazine, one in the Mediterranean, taken by W. J. Stillman, late consul at Crete, and one in and about the Gulf of St. Lawrence, by S. G. W. Benjamin; several bright stories of life in California, by Robert Lewis Stevenson; biographical studies and reminiscences, by Alphonse Daudet; and some extracts from the journals kept by President Garfield during his trip to Europe in 1867. "Harper's Magazine" announces a new novel by William Black, entitled "Judith Shakespeare," a daughter of Shakespeare being the heroine of the story, which will be illustrated by Abbey; and contributions by Montgomery Schuyler, Julian Hawthorne, Sarah Orne Jewett, Joseph Hatton, and others. "The Atlantic" has not yet presented its formal announcements, but it is safe to infer from the general course of the periodical that its plan will comprise contributions by our best native writers, and will maintain the ascendancy of "The Atlantic" as a distinctively American magazine. The "North American Review" will continue its system of short essays on vital and timely questions, by vigorous and well known writers. "St. Nicholas" has a list of attractions that may be inferred from the names of its writers, among whom are Miss Phelps, Miss Alcott, Mrs. Whitney, Captain Mayne Reid, J. T. Trowbridge, Boyesen, Cable, Stockton, Leland, Lieut. Schwatka, Mrs. Dodge, Susan Coolidge, Celia Thaxter, and many other scarcely less distinguished names.

#### BOOKS OF THE MONTH.

[The following List includes all New Books, American and English, received during the month of September by Messrs. JANSSEN, McCLURG & Co., Chicago.]

##### HISTORY.

- Virginia.** A History of the People. By John Esten Cooke. "American Commonwealths." Edited by H. E. Scudder. 16mo. pp. 323. \$1.25.  
 "Mr. Cooke brings to this work a familiar and intimate acquaintance with the literature of his subject. \* \* \* Everywhere there are touches impossible to any one not native to the soil."—*Atlantic Monthly*.  
**The Early History of Land-Holding** Among the Germans. By D. W. Ross, Ph.D. 8vo. pp. 274. Net, \$3.  
**Recollections of a Naval Officer.** 1841-1865. By Capt. W. H. Parker. Pp. 372. \$1.50.  
 "The book has the breezy airs of the sea about it, and abounds with happiest bits of humor and anecdotes told with inimitable point.  
**A Bird's-Eye View of the Civil War.** By J. A. Dodge, U.S.A. 8vo. pp. 346. \$3.  
 "The style is simple and clear, the tone elevated and fair, the conception of military operations comprehensive, and the criticisms upon them judicious."—*The Nation*.

##### BIOGRAPHY.

- The Life of Washington,** and the History of the American Revolution. By Washington Irving. *New Edition*. Quarto. pp. 236. Portrait and illustrations. Paper, two parts, 60 cents; cloth, \$2.  
**Life of Wagner.** From the German of Dr. Louis Nohl. By George P. Upton. Pp. 204. *Portrait*. \$1.25.  
 The announcement at just received from Germany, that the prize offered by the Prussian Government for the best essay on "Wagner's Influence Upon the National Art" has been awarded to Dr. Nohl, will lend additional interest to this biography.  
**Ralph Waldo Emerson.** His Life, Genius and Writings. A Biographical Sketch. To which are added Personal Recollections of His Visits to England, Extracts from Unpublished Letters, etc. By Alex. Ireland. Large Paper Edition, pp. 328, with three Portraits. *London, Net*, \$7.50.

- The Life and Achievements of Edward Henry Palmer,** Late Lord Almoner's Professor of Arabic in the University of Cambridge, and Fellow of St. John's College. By Walter Besant, M.A. Pp. 426. *Portrait*. \$3.  
 "Fall of good things, and never dull from beginning to end."—*London Athenæum*.  
**Sheridan.** By Mrs. Oliphant. "English Men of Letters." Edited by John Morley. Pp. 199. 75 cents.  
 "A lively biography. \* \* \* Mrs. Oliphant has told the theatrical story with animation and vigor."—*Boston Advertiser*.  
**My Reminiscences.** By Lord Ronald Gower, F.S.A. 2 vols., 8vo. *Portrait*. *London*. \$9.  
**John Keese,** Wit and Literature. By W. L. Keese. Pp. 96. *Portrait*. \$1.25.  
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**Sister Louise.** The Story of her Life-work. By M. Van Rensselaer, D.D., LL.D. Pp. 107. *Portrait*. 75 cents.  
**Reminiscences of Public Men.** By Ex-Governor B. F. Perry. Prefaced by a Life of the Author by H. M. Perry, M.D. Pp. 3:0. *Portraits*. \$2.

##### TRAVEL.

- The Great Northwest.** A Guide-Book and Itinerary over the Northern Pacific Railroad, the Oregon Railway and Navigation Co., and the Oregon and California Railroad, containing descriptions of states, cities, towns and places along the routes, etc. By H. J. Winsor. Illustrated. Pp. 276. \$1.25.  
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**History of the Northern Pacific.** By E. V. Smalley. Illustrated. 8vo. pp. 437. \$3.  
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